

Augustus himself built the theatre of Marcellus in honour of his nephew and son-in-law; it is not above one-third of the size of the Coliseum, and consists but of two stories, the lower Doric, and the upper Ionic, both of better design than seen in the same orders in the Coliseum. There are arches between the columns.

Many of the Roman emperors built amphitheatres, and splendid remains are still to be seen in various parts of Italy; the most considerable are at Pola, 436 feet long by 346 feet, and 97 feet high, and which contained 20,000 persons; at Verona, 450 feet long by 360 feet, and capable of holding 22,000 persons; at Capua, 520 feet in length, adorned with statues of the whole pagan mythology, and considered second only to the Coliseum. In smaller cities likewise and in the provinces subject to Rome, numerous theatres were built.

We now proceed to notice in detail some of the most remarkable triumphal arches, of which one of the earliest, simplest, and most beautiful is the arch of Titus, whose single opening formed the entrance to the Sacred Way; which, in its course, neither wide nor lengthened, passed between some of the most splendid temples of Rome.* This arch was raised in honour of Titus by the senate and Roman people, as the inscription testifies, "Senatus Populusque Romanus Divo Tito Divi Vespasiani F(ilio) Vespasiano Augusto," after the conquest of Judæa. Some writers have attributed its erection to the emperor Trajan, others to Domitian, who took a part in the triumph. The exterior of this arch is built of the white marble of Paros, beautifully wrought and fitted. It had originally four columns on each front, of the Composite order (herein for the first time employed); two only of the columns on each front remain. The archway is 17 feet 6 inches wide, and 27 feet high to the key-stone; the sides of the archway are decorated with bas-reliefs, representing, on one side, the triumphal entry of the emperor into Rome in a quadriga, or car drawn by four horses, led by the goddess Roma, and attended by senators and lictors, whilst a Victory behind holds a wreath over his head; on the opposite side is shewn the train bearing the spoils of Jerusalem, among which are discerned the golden candlestick, the golden table, "of the weight of many talents," silver trumpets, all of which are described by Josephus, an eye-witness of the splendid triumph. In the centre compartment of the ceiling is shewn the apotheosis (i. e. the placing among the gods) of Titus, borne to heaven on an eagle. On the frieze are figures of men in alto-relievo leading oxen to sacrifice, and two figures of Fame occupy the spandrels of the arch. No Jews will pass under this arch which so mournfully tells of the capture and destruction of their beloved city, yet affords collateral proof of the authenticity of the Scriptures.

At the termination of the Sacred Way, at the foot of the steps leading to the Capitol, stands the triumphal arch of Septimius Severus, erected by the Roman senate and people in honour of that emperor's many victories in the East, obtained in conjunction with his sons Caracalla and Geta, who are therefore also honoured in the triumph. The arch has one large central opening 21 feet wide, and two side doorways each 9 feet 8 inches wide; there are communications from the side passages to the central gateway; four fluted detached columns, of the Composite order, are ranged in each front with pilasters behind; between the pilasters are bas-reliefs of poor design and inferior execution, representing the emperor's victories over the Parthians, Arabians, and other eastern nations. Winged Victories are placed over the centre arch, and four river gods over the side openings. On the top of the structure, which was 68 feet high, was placed a quadriga, containing statues of Severus and his two sons. The shafts of the columns in single blocks, 22 feet 11 inches high, were 2 feet ten inches in diameter; and the whole length of the front was 76 feet. This arch, supposed to have been completed A.D. 204, served as the model for that erected by Napoleon Bonaparte in front of the palace of the Tuilleries in 1806; on the summit of

which was placed a car, where to were attached the celebrated horses taken from the Place of St. Mark, at Venice, and restored in 1815.

The structure, called the arch of the Goldsmiths, is in reality not an arch, but a gateway; the upper part of the opening being formed by the entablature continued from the pilasters on each side, for it has no columns. It was erected in honour of and dedicated to Septimius Severus and his family, by the goldsmiths and merchants who inhabited the Forum Boarium, so called because a statue of a bull was placed in it of Ægina metal. Thus Ovid in his *Fasti*—

Area quæ posito de Bove nomen habet.

At a short distance beyond the arch of Titus, but not in the Sacred Way, is the triumphal arch of Constantine, which exceeds in size that of Severus, having like it three openings, each front having four fluted columns of the Corinthian order, detached from the walls; the shafts are of yellow antique marble, behind the columns are fluted pilasters. With the exception of the columns, the whole of the edifice is of white marble, laid without cement, and cramped with bronze.† This arch was decreed by the senate and people A.D. 312, on the occasion of Constantine having overcome Maxentius in battle, about nine miles from Rome, on the Banks of the Tiber. This victory of Constantine is called, by Gibbon, "the most splendid enterprise of his life." Over the entablature of the columns are placed statues of Dacian prisoners, which were brought from an arch erected to Trajan in his *forum*, and which was entirely demolished to decorate that of Constantine; for the historian Gibbon tells us (vol. ii., p. 235) that it was not possible to find in the capital a sculptor capable of adorning the arch of Constantine.‡ In fact, the sculptures that were added to it, which belong to the age of Constantine, are very inferior to those which were taken from Trajan's arch, whose destruction is the more to be regretted, as it was most probably built from the design of the famous Apollodorus, to whom some have even ascribed the arch of Titus. The bas-reliefs under the central passage, and at the ends of the attic, represent the defeat by Trajan, A.D. 105, of the Dacians on the Danube; and the four medallions on the south front, each in one piece of marble, eight feet in diameter, represent Trajan going to and returning from the chase, and sacrificing to Apollo and Diana, the deities of field-sports. Other medallions shew the Emperor continuing the chase, and sacrificing to *Seiva* and to Mars. The centre medallions illustrate morning and the close of day. The arch erected in Piccadilly, at the royal entrance to the Green Park, is called a "free imitation" of the Constantine arch; it has, however, but one opening. And in this work, as well as in the opposite colonnades and arches leading to Hyde Park, may be seen the fault pointed out by Mr. Bartholomew, of entablatures sinking by the carrying of projecting architraves across the great arches with columns so prodigiously far apart as to be unequal to the passive support of the superincumbent work, instead of following the sound and legitimate Roman method of mitring the entablature round the columns, so as at once to find an apology for placing columns by far too distant, or "thin set," for correct ordonnance, and so prevent, by proper construction, the want of safety which must otherwise ensue.‡

Although we have not at Rome an arch of Trajan in existence, there are fortunately two remaining elsewhere in Italy, which are gene-

* The Florentine architect, Andrea Orgagna, revived the ancient practice of joining marbles and stones in building with brass cramps instead of using cement or mortar. He died A.D. 1309.

† The historian thus speaks of this building: "The triumphal arch of Constantine still remains a melancholy proof of the decline of the arts, and a singular testimony of the meanest vanity. As it was not possible to find in the capital of the empire a sculptor who was capable of adorning that public monument, the arch of Trajan, without any respect either for his memory or for the rules of propriety, was stripped of its most elegant figures. The difference of time and persons, of actions and characters, was totally disregarded. The new ornaments, which it was necessary to introduce between the vacancies of ancient sculpture, are executed in the rudest and most unskilful manner." (*Decline and Fall*, &c., chap. xiv.)

‡ [In the Lothbury Court of the Bank of England is an arch, by Sir John Soane, of considerable beauty, adorned with the Tivoli Corinthian order, somewhat modified and with the entablature mitred over each column.—Ed.]

rally considered to be in better taste than any in Rome, and they were most probably from the designs of the great architect of that emperor, Apollodorus. One is at BENEVENTUM, and very much resembling the arch of Titus at Rome; it was called the *Porta Aurea* (Golden Gate), and was erected A.D. 113, to record Trajan's achievements in the German and Dacian wars. It is one of the most beautiful and best preserved monuments of the kind, built of Parian marble, having a double socle, on which rest eight fluted columns of the Composite order; the intervals between them are adorned with superb baso-reliefs. In the centre of the ceiling of the arch is a beautiful figure of Fame crowning the Emperor. The bas-reliefs in the upper compartments (which are better preserved than the others,) are very fine, and particularly the figures of Trajan, Hercules, Jupiter, and Minerva.

ARCH OF TRAJAN AT ANCONA.



The other arch of Trajan is at ANCONA, erected A.D. 116, by the Roman senate and people in his honour, not for a victory, but for the more praiseworthy deed of facilitating an entrance into Italy from the Adriatic, by forming the port of Ancona, with the magnificent mole, which protects the harbour. This arch, built of white marble, has four engaged columns to each front, and but one arched opening, 9 feet 10 inches wide. It is of the Corinthian order, and was not so much encumbered with ornaments as were the arches of later date in Rome. On the summit of the arch was placed a statue of Trajan, with that of his wife Plotina on one side, and of his sister Marciana on the other. The statues, bronzes, and decorations of this arch have long since disappeared. The emperor did not live to enjoy this triumph, having died at Selinus, in Cilicia, after a reign of 19½ years.

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(To be continued.)

WESTMINSTER BRIDGE.—The approaches to this bridge, are about to be altered, it being in contemplation to remove a great quantity of earth from the crown of the arch and to add something to the extremes. The works commenced on Monday last, on which day the carriage-road was stopped.

* Thus Le Grand observes, "Il se pourrait encore que l'architecte chargé d'exécuter l'arc de Bénévent eût été tellement frappé de la perfection de celui de Titus, qu'il n'eût voulu le reproduire. Cette imitation subsiste aujourd'hui dans son entier, lorsque le monument qui a servi de modèle est en grande partie détruit."

* The conqueror approaching the Capitol would, after passing through the arch of Titus, have on his left hand the temple of Jupiter Stator, of Concord, and of Jupiter Tonans; on his right, the temple of Peace, and of Antonius and Faustina.